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roundings of modern Paris, he has been forced to go beneath the surfaces of life, and he has depicted in women and children some of those elemental and ineradicable instincts which link us, in spite of all our sophistication, with wild nature. He has discovered the maenad and the bassarid in the Parisienne and the young satyr, the wild shy thing of the woods in her children. In the Charpentier picture of course this Dionysiac element is not so obvious as elsewhere, but even here one can see that motherhood is something more than respectable; and who has expressed more perfectly than Renoir has the beautiful animalism of childhood?

R. E. F.

RECENT LOANS

AN unusually large number of paintings have been lent to the Museum during the past month. A list of them follows with the names of their owners who have so generously put them at the disposal of the public:

AMERICAN SCHOOL

John La Farge. In Front of Our House, Vaiala (Samoa)—Young Girl Weeding. Lent by Mr. August Jaccaci.

ENGLISH SCHOOL

Thomas Gainsborough, R.A. Portrait of the Hon. Mrs. Hamilton, daughter of J. Williams, Esq., of County Pembroke. Lent by Mr. Thatcher Adams.

Sir Edwin Landseer, R. A. Alexander and Diogenes. Lent by Mr. Thatcher Adams.

Sir Joshua Reynolds, P. R. A. Portrait of William Robert, second Duke of Leinster. Lent by Mr. Thatcher Adams.

George Romney. Portrait. Lent by Mrs. Payne Whitney.

Portrait of Lady Hamilton. Lent by Mrs. Payne Whitney.

George Romney. Lady Hamilton as Ariadne. Lent by Mr. Thatcher Adams.

FRENCH SCHOOL

Antoine Watteau. Portrait. Lent by Mrs. Payne Whitney.

Edouard Manet. The Guitarist. Lent by Mr. William Church Osborn.

Claude Monet. Pointe Ste. Adresse. Lent by Mr. William Church Osborn.

All of the pictures of the English School have been hung in Gallery 20, which is now devoted to British Art, while the painting by Mr. La Farge has been hung in Gallery 12 and the Watteau in Gallery 19.

THREE WORKS BY BLAKE.—Through the kindness of Mrs. Payne Whitney, the Library of the Museum is enabled to place on exhibition as a loan, three engraved and color-printed works by the English poet-artist and engraver, William Blake: two books, *Visions of the Daughters of Albion, Printed by William Blake, 1793*, and *The First Book of Urizen, Lambeth, Printed by William Blake, 1794*, and a large plate called, *The Good and Evil Angels* (1795).

Although the plates from which the books were printed were engraved in the last years of the eighteenth century, in which two-thirds of the artist's life was passed, the printing itself was not done until considerably later—the *Albion* in fact, not earlier than 1815, that being the water-mark of the paper of the book.

All three examples were engraved by the curious process "invented" by Blake, and, as usual with him, colored up afterwards, the *Albion* with water-colors, and the *Urizen* by a process resembling that used in making "blot-pictures" or, the more scientific monotype. The process of making blot-pictures consists,—simply stated,—of covering the surface used to print from with thick pigment and then pulling off an impression—the inequality of the paint and the accidents of the process being relied upon to help in the effect produced.

All of Blake's work, both writing or drawing, is interesting, and some of it is of a supreme quality all its own. The illustrations of his genius, here displayed, show him in his later and sterner moods.